



madame
butterfly

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welcome

Dale Johnson | Artistic Director
Kevin Ramach | Managing Director

Welcome to the final production of the 2011–2012 season, *Madame Butterfly*. This extraordinary opera is one of the most beloved in the repertoire. It's hard to believe that *Madame Butterfly* was not well received at its debut at Teatro alla Scala in 1904. After going through several revisions, the final definitive version premiered in Paris in 1906. We are thrilled to present director Colin Graham's unique and thoughtful production that received rave reviews in 2004.

When asked how a long familiar opera can be made fresh for today's audience, Colin answered with his usual candor: "I think it's important when you do embark on what's known as a 'standard work' that you re-study it yourself and read the source material. If you just take it for granted and take it off the page, you're not doing it justice. I think you have to go into it deeper than that."

Colin was sent by the British council to investigate Japanese theater style during his collaboration with Benjamin Britten on the opera *Curlew River*. He fell in love with Kabuki and further explored Japanese classical theater by returning to study at the National Theatre Kabuki school. Through this study, he learned the delicate art of gaining maximum effect with the greatest economy rather than relying on elaborate sets. He truly believed the audience would focus on the music and acting if they weren't distracted by sets, props and special effects. The result is a production that is influenced by the Kabuki style, rarefied and remarkably elegant.

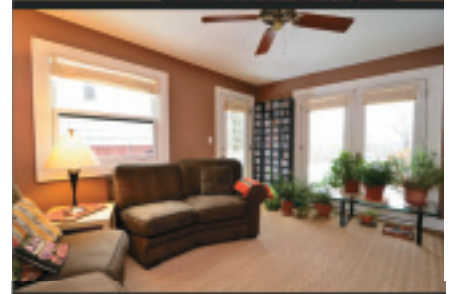
We have both been strongly influenced by Colin Graham. I (Dale) was a pianist for his production of *Lulu* at Santa Fe Opera in 1979. It was the premiere of the three-act version. I shall never forget meeting him for the first time. He came up the hill to the rehearsal studio riding a motorcycle and wearing a leather jacket and boots. This was certainly not my idea of an opera stage director. However, we became great friends and I consider him one of my greatest mentors. We share the notion that the singer and the music should be at the forefront of every opera. I (Kevin) was a member of the stage crew at Opera Theatre of Saint Louis in 1982. On opening night of *The Postman Always Rings Twice*, which Colin both directed and provided the libretto, he presented each member of the cast and crew a bottle of champagne exhibiting his belief that everyone's contribution was part of the success of an opera.

In that spirit, we also raise our glasses in celebration of your contributions to this opera's success as members of the audience. We are grateful to you and hope we see you again as subscribers to our 50th anniversary season (see page 16 for details).

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ACT I

Outside a little house overlooking the Nagasaki harbor, Pinkerton, an American naval officer, is making the final arrangements with the marriage broker, Goro, for a Japanese wedding. According to law, the marriage will not be binding, and Pinkerton revels in the carefree arrangement. The American Consul, Sharpless, warns Pinkerton that his bride, Cio-Cio-San (called Butterfly by her friends), is serious about the marriage.

Butterfly and her relatives arrive. She tells Pinkerton about herself, her family and her age – which is only 15 – and shows him the few possessions she has brought,

including the ceremonial dagger with which her father killed himself. The brief ceremony is performed and as the celebration begins, an ominous figure appears. He is Butterfly's uncle, the Bonze, a Japanese priest, who curses Butterfly for abandoning the Japanese gods in favor of Christianity. All the relatives side with the Bonze, and they turn on the young bride. But Pinkerton orders them all away, and in the long and tender love duet that closes the act, Butterfly forgets her troubles. Together, Pinkerton and Butterfly enter their new home.

INTERMISSION

ACT II

Part one Three years have passed since Pinkerton sailed for America, but Butterfly remains loyal and describes to Suzuki her dream of his return. Sharpless, knowing that Pinkerton has taken an American wife and will soon be arriving in Nagasaki with her, attempts to prepare Butterfly for the shock, but she is too excited by the news to listen. Goro enters with the wealthy Prince Yamadori, who is courting Butterfly. When Goro and Yamadori leave, Sharpless gently advises her to accept the prince. That is out of the question, she insists,

and she brings in the reason for that impossibility – her young son, named Sorrow. But, she adds, he will be called Joy when his father returns. Defeated, Sharpless leaves, promising to tell Pinkerton of the boy.

A cannon is heard, and Butterfly and Suzuki see Pinkerton's ship coming into the harbor. Butterfly jubilantly prepares for his return, filling the room with flowers and again donning her bridal costume. As night falls, Butterfly, Suzuki and the child wait, motionless.

Part two Dawn finds Butterfly, Suzuki and Sorrow just where they were at the close of the last scene, except that the maid and the child are fast asleep. Butterfly takes her sleeping son into another room, singing him a lullaby. Sharpless enters with Pinkerton and his wife, Kate. Suzuki almost at once realizes who this is. She cannot bear to tell her mistress, and neither can Pinkerton. He sings a passionate farewell to his once-happy home, and leaves. But Butterfly, entering, sees Kate and realizes the painful truth. With dignity she tells Kate that she may have her boy if Pinkerton will come soon to fetch him. Left alone with the child, she makes an agonizing farewell, blindfolds the boy and goes behind a screen where she stabs herself. Pinkerton comes rushing back, but it is too late. ■



madame butterfly

Music by Giacomo Puccini Libretto by Giuseppe Giacosa and Luigi Illica

based on David Belasco's play *Madame Butterfly* (1900),
itself based on a short story by John Luther Long (1898)

World premiere at Teatro alla Scala, Milan, February 17, 1904
April 14, 15, 17, 18, 19, 20, 21 and 22, 2012, Ordway, Saint Paul
Sung in Italian with English captions

CAST

(in order of vocal appearance)

Lieutenant B. F. Pinkerton	Arturo Chacón-Cruz* Brian Jagde**	A cousin	Michelle Liebl
Goro, a marriage broker	John Robert Lindsey	Uncle Yakuside	Ben Johnson
Suzuki, Butterfly's maid	Mika Shigematsu* Victoria Vargas**	An aunt	Kathleen Humphrey
Sharpless,		Imperial Commissioner	Gabriel Preisser
U.S. Consul at Nagasaki	Levi Hernandez* Andrew Wilkowske**	Official Registrar	A. J. Glueckert
Cio-Cio-San		The Bonze,	
[Madame Butterfly]	Kelly Kaduce* Yunah Lee**	Butterfly's uncle	Joseph Beutel
Butterfly's mother	Karen Bushby	Prince Yamadori	Gabriel Preisser
		Sorrow, Butterfly's child	Edie Ruth Stenglein* Clara Nerbonne**
		Kate Pinkerton	Angela Mortellaro

* performs April 14, 17, 19, 21

** performs April 15, 18, 20, 22

CREATIVE TEAM

Conductor	Michael Christie [▲]	Original Lighting Designer	Mark McCullough
Production	Colin Graham	Wig and Makeup Designers	Jason Allen and Ronell Oliveri
Stage Director	E. Reed Fisher	Assistant Conductor	Clinton Smith [▲]
Set Designer	Neil Patel	Assistant Director	Octavio Cardenas
Costume Designer	David C. Woolard	Production Stage Manager	Alexander Farino
Lighting Designer	Robert Denton	English Captions	Floyd Anderson

▲ conducts April 14, 15, 17, 18, 19, 21

● conducts April 20, 22

This production of *Madame Butterfly* is made possible, in part, by the generosity of the Ronning Family Foundation.

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madame butterfly

Madame Butterfly completes the succession of Puccini's three most popular operas, each written exactly four years apart. Yet the opera's initial reception was frosty at best, played to the highly reactive Milanese, who whistled, howled and accused the composer of self-plagiarism. Cries of "Butterfly is pregnant; ah the little Toscanini" arose when Rosina Storchio's kimono caught a draft (the soprano's affair with the famed conductor was commonly known), and some of the opera's most beautiful moments were greeted with unmasked hostility. Though the rowdy crowd may have been incited by an anti-Puccini cabal nursed by a rival publishing house, they had indeed achieved their intended purpose – the evening had truly been a fiasco.

Poor Puccini must have been devastated, another blow in a series of unfortunate incidents that plagued his life during the preceding year. A serious automobile accident in February 1903 left him with a broken leg, which was slow to mend and hampered the progress of his most recent opus. Not to mention that he was homebound with his longtime companion, the ill-tempered Elvira Gemignani, unable to visit his current mistress, Corinna, who was conveniently set up by the composer on the edge of town. Nor did the domestic situation look especially promising. Elvira's estranged husband had died the day after the crash, leaving open the very likely possibility of her marriage to Puccini (divorce had not been an option in Italy at this time) after the passing of a mandatory 10-month period widows were required to wait before reattaching themselves. The composer had doubts over his 20-year relationship with Elvira (even though they had produced a son, Antonio), but increasing pressure from friends,

family and Elvira hastened the dreaded wedding day, which finally took place on January 3, 1904.

On an even more personal note was the bruise to his ego. Puccini had spent great care crafting his most original score to date and was unusually confident on the night of its premiere, even inviting family members, something he had previously never done. Four years earlier, he had witnessed a performance of David Belasco's play in London while supervising the British premiere of *Tosca*. In spite of the fact he spoke little English, the composer reacted with enthusiasm, in particular to Butterfly's nightlong vigil, a 14-minute scene during which there was no dialogue, only dramatic lighting effects indicating the passage of time and the coming of the new day (Belasco was a highly innovative turn-of-the-century playwright and producer who would also be the source of Puccini's next work, *La fanciulla del West*). Though Puccini would consider a number of other options, he found himself perennially drawn to the emotional plight of Cio-Cio-San.

The composer turned to his creative team of Luigi Illica and Giuseppe Giacosa, who had so faithfully served him in the past. Illica brought some experience to the table – he had already worked on a Japan-based libretto, *Iris*, set by Pietro Mascagni in 1898 (the premiere of which Puccini had attended), and Giacosa was a fervent reader of Japanese poetry. As it turned out, Belasco's drama only depicted what would become Act II of Puccini's opera, and in order to work up the preliminary action of Act I, they were forced to consult the playwright's source, a short story by John Luther Long. From that material, Illica also crafted a third, intermediate scene located at the American consulate,

where Butterfly seeks Sharpless to inquire after her overdue spouse. There she meets Kate Pinkerton who, by coincidence, is looking into the whereabouts of her husband's child. During the awkward encounter, Kate treats Butterfly with little more respect than a "china doll," which sets the drama distinctly into a different direction, though some of her careless attitude would be retained in the opera's early versions.

The composer came to see the consulate scene as an interruption and demanded it be dropped. Illica was adamant and insisted that, if the scene wasn't going to be in the opera, it could at least be included in the published libretto as an addendum. He would not get his way, nor would Giacosa, who warned that Act II, with the recreation of Butterfly's evening wait, would last at least an hour and a half. This would be too long for the attention span of an Italian audience, who would customarily get an intermission (Verdi once quipped that a 42-minute act of *Otello* was two minutes too long). Giacosa also complained that many of the lines he had given to Pinkerton at the end of the opera had been eliminated. He threatened to quit and had to be assuaged by the intervention of publisher Giulio Ricordi.

Puccini wouldn't budge. Still struck by Belasco's play, his vision of the drama was clear-cut and not open for discussion – the opera would be played entirely in Butterfly's home. To spice things up musically, he painstakingly researched Japanese-based themes, even diving into *The Mikado*, the popular operetta by Gilbert and Sullivan. He also picked the brain of soprano Tamaki Miura (who would become a great Butterfly interpreter in the first decades of the 20th century) and consulted with Madame Hisako Oyama, the wife of a Japanese diplomat

in Rome, for authentic Japanese melodies. Long's story rang a note of truth as Oyama recalled the rumor of a similar incident that actually had occurred in Nagasaki.

His effort was for naught, as the opera's novelty was lost on the opening night public, resulting in one of the greatest theatrical failures since the Paris premiere of *Tannhäuser* in 1861. The composer returned the 20,000 lire commissioning fee, withdrew his score and canceled the next production in Rome. Ricordi, initially skeptical of Puccini's choice in subject, believed the opera deserved a second viewing, albeit with a few changes. Giulio's son, Tito, recalled that the city of Brescia had always been warm to Puccini's works, and arranged for a production to be mounted in May. Puccini went back to his new opera and made many revisions, dividing the action into three parts with two intermissions and adding a short tenor aria, "Addio, fiorito asil," to the final scene, as operatic custom demanded (*Giacosa* had been correct on both counts).

As predicted, the Brescia premiere was greeted with fervor, and *Butterfly* began a tenuous journey around the world, making it to Buenos Aires, London, Bologna, Budapest and Washington, D.C. Puccini always feared another failure and was careful to approve all aspects of each production. At nearly every juncture, more small changes were made, but nothing as drastic as those for the Paris production at the Opéra-Comique in 1906. The director, Albert Carré, required the softening of certain troublesome aspects to satisfy his bourgeois audience. The impresario was opposed to Pinkerton's portrayal as a "yankee vagabondo," both a sexual adventurer and boorish "barbarian" full of politically incorrect jibes aimed at Butterfly's family and the local culture. Also found distasteful was Kate Pinkerton's confrontation with Butterfly near the end of the opera, an unforgiving image of a cold Western woman – most of

her lines were reassigned to Sharpless. Equally suspect was Butterfly's disclosure of how much Pinkerton paid for her and her vow to live economically – this turned into a joyous admission of how she and her new husband would now worship the same deity.

At first reluctant, the ever-sensitive Puccini made the changes and even published them as the final, definitive version, fearing those elements were the cause of *Butterfly*'s initial downfall. It was this Paris edition that returned to La Scala for its second performance run in 1925 – one year after Puccini's death (the original Milan version wouldn't be revived until 1982, at Venice's Teatro La Fenice). Still, one wonders if the insecure composer was simply bowing to pressure, and some scholars believe these earlier versions represent his truest intentions. ■



Giacomo Puccini

b Lucca, December 22, 1858; d Brussels, November 29, 1924



Courtesy Musical America Archives

Puccini was born into a family of court composers and organists in the historic city of Lucca, Italy. With a strong feeling of tradition in the Puccini family, it was expected that Giacomo would assume his deceased father's position as *maestro di cappella* when he came of age – by 14 he already was playing organ in a number of the town's churches. But at age 18 a performance of Verdi's *Aida* inspired him to devote his life to opera. In 1880 Puccini began composition studies with Amilcare Ponchielli at the Milan Conservatory of Music. There he was introduced into the professional artists' circle, to which he would belong for the rest of his life.

Puccini was not a prolific composer. Unlike most of his contemporaries, there were long intervals between his operas, partly because of his fastidiousness in choosing subjects, several of which he took up only to abandon after several months, and partly because of his constant demands for modifications of the texts. Much of his time, too, was

spent in hunting in the marshes around his home and in trips abroad to supervise revivals of his works.

The composer's first work for the stage, *Le villi* (1884), originally was submitted to a contest sponsored by the music publisher Edoardo Sonzogno. The one-act opera received not even honorable mention, but Puccini was certain of its merit. He and librettist Ferdinando Fontana began to canvass the opera to the broader circle of the Italian intelligentsia. One of these individuals was the highly influential Arrigo Boito (at that time in correspondence with Verdi about the preparation of the libretto for *Otello*), who was instrumental in getting *Le villi* staged.

The reception to the new work was mixed, but the revised two-act version was staged in a number of cities outside of Italy (a remarkable feat for a virtually unknown composer). Puccini's next opera, *Edgar* (1889), however, was a resounding critical failure, yet the astute publisher, Giulio Ricordi, found fault in the libretto only and promise in the music. He pitted himself against the shareholders of his publishing house who demanded that Puccini be released from retainer. Ricordi's confidence was rewarded with *Manon Lescaut* (1893), Puccini's first true success.

During the 1890s Puccini began working with Luigi Illica, who worked out the scheme and drafted the dialogue, and with the poet and playwright Giuseppe Giacosa, who put Illica's lines into verse. Although they had participated in *Manon Lescaut* (as part of a string of several librettists), their first real collaboration was *La bohème* (1896), followed by *Tosca* (1900) and

then *Madame Butterfly* (1904). Giacosa died in 1906, putting an end to the successful team that produced three of Puccini's most enduring works.

Puccini's later operas were quite varied in their styles and subjects. *La fanciulla del West* (1910), set in the American West, is notable for its advanced impressionistic orchestration and composition. *La rondine* (1917) was designed to be a sentimental musical comedy in the Viennese style. *Il trittico* (1918) was a mixed bag of one-act operas: *Il tabarro*, a tip-of-the-hat to Italian verismo; *Suor Angelica*, a nun embroiled in a battle for the future of her illegitimate child; and, most popular of the three, *Gianni Schicchi*, a comic masterpiece that features Puccini at his most exuberant.

Turandot (1926) was Puccini's last (and arguably his greatest) opera. He died before completing it, and although another composer finished the job, at the premiere Arturo Toscanini set down his baton and refused to continue past Puccini's last note.

Puccini has been much maligned for his flirtation with popular music, but he had an uncanny feel for a good story and a talent for composing enthralling yet economical music. Though like many of his contemporaries, Puccini constantly was experimenting with tonality and form, his experiments were always subtle and without controversy. Having produced only 12 operas, the composer's personal life was plagued with self doubt and laborious perfectionism, yet he profoundly influenced the world of opera with a deep understanding of music, drama and humanity.

At the same time...

America ends its occupation of Cuba.

The first section of the New York City Subway system begins operation.

Work begins on the Panama Canal.

Pablo Picasso paints *The Two Sisters*.

Sigmund Freud publishes *The Psychopathology of Everyday Life*.

Theodore Roosevelt wins U.S. presidential election.

Antonín Dvořák dies.

St. Louis hosts both the World's Fair and the first American Olympic Games.

James Barrie's play *Peter Pan* opens.

A New York policeman arrests a woman for smoking a cigarette in public.

Charles Rolls and Henry Royce sign an agreement to build motor cars.

Henri Rousseau paints *The Wedding*.

Marie Curie publishes *Recherches sur les substances radioactives*.

Salvador Dalí, Spanish painter, is born.

The Russo-Japanese War breaks out.



Joseph Beutel

BONZE

Bass Joseph Beutel joined Minnesota Opera's Resident Artist program after spending the summer as a Santa Fe Opera Apprentice Artist, where he covered Méphistophélès in *Faust* and the Catholic Priest in *The Last Savage*. Previous roles have included the Impresario/Direttore in the young artist production of *Viva La Mamma!* at Seattle Opera; Benoit and Alcindoro in *La bohème* for South Texas Lyric Opera; Sarastro in *Die Zauberflöte*, Mustafà in *L'italiana in Algeri*, Simone in *Gianni Schicchi*, Le Roi in *Cendrillon* and Herr Reich in *Die lustigen Weiber von Windsor* for IU Opera Theatre; and the Sergeant in *Pirates of Penzance* for Western Michigan University.

Mr. Beutel is a district finalist of the Metropolitan Opera National Council Auditions, received a Sullivan Foundation Career Development Award and won a Palm Beach Opera Competition Encouragement Award. For Minnesota Opera this season, he appears as the British Major in *Silent Night*, Le Bailli in *Werther* and Raimondo in *Lucia di Lammermoor*. This summer he sings Lamoral in *Arabella* for Santa Fe Opera.



Arturo Chacón-Cruz

PINKERTON

Born in Mexico, tenor Arturo Chacón-Cruz has made many important international debuts at the Berlin State Opera, Hamburg State Opera, Cologne Opera, Los Angeles Opera, Teatro Comunale di Bologna, Teatro San Carlo, Teatro la Fenice, Teatro Regio, Palau de la Reina Sofia, Opéra de Montpellier, Opéra de Lyon and at the Festival de Radio France. In North America, he has appeared with the Washington Opera, Los Angeles Opera, Houston Opera, Michigan Opera Theatre, Florida Grand Opera and many others.

In 2011–2012, Mr. Chacón-Cruz appears at the Bayerische Staatsoper and La Scala in the title role of *Les contes d'Hoffmann*. He returns to Moscow's Stanislavsky Theatre in *Werther* and *La bohème*, sings Alfredo in *La traviata* in Mexico City and the title roles in *Roméo et Juliette* for Palm Beach Opera and *Idomeneo* with the Florentine Opera. Recent credits include *Werther* at the L'Opéra de Lyon, Rodolfo in *La bohème* for Opéra de la Wallonie and the Duca in *Rigoletto* for Den Norske Opera.



Michael Christie

CONDUCTOR

Michael Christie becomes Music Director of the Minnesota Opera in September 2012 after eight years as the Virginia G. Piper Music Director of the Phoenix Symphony. Michael opens his 12th season as music director of the Colorado Music Festival in Boulder, Colorado this year and has been music director of the Brooklyn Philharmonic and chief conductor of the Queensland Orchestra (Brisbane, Australia).

Recent opera engagements have included acclaimed productions with Opera Theatre of St. Louis (*The Ghosts of Versailles* and *The Death of Klinghoffer*), Wexford Festival Opera, Minnesota Opera (*La traviata*, *Wuthering Heights* and *Silent Night*) and Aspen Opera Theatre (*The Ghosts of Versailles* and *West Side Story*).

Upcoming engagements include the Atlanta Symphony, the North American premiere of *Alice in Wonderland* at the Opera Theatre of St. Louis, three productions in the upcoming Minnesota Opera season and his San Francisco Opera debut conducting the world premiere of *The Gospel of Mary Magdalene*.



Robert Denton

LIGHTING DESIGNER

Past designs for Robert Denton include *Il tabarro* (Maryland Opera Studio), *Caroline, or Change* (Court Theatre, Chicago)

La bohème (Opera Theatre of Saint Louis), *Samson et Dalila* (Florida Grand Opera) and *Madame Butterfly* (Opera Theatre of Saint Louis and Arizona Opera). Robert recently returned to school in pursuit of his MFA at University of Maryland studying under five-time Tony Award winning lighting designer Brian MacDevitt.



E. Reed Fisher

STAGE DIRECTOR

E. Reed Fisher made his directing debut with a new production of *Tristan und Isolde* at Florentine Opera. Since then, directing credits include new productions of *The Marriage of Figaro* for Opera Roanoke, *The Daughter of the Regiment* for Todi Music Fest, *Amahl and the Night Visitors* for Milwaukee Opera Theatre and a live PBS broadcast performance of *Mozart i Salieri* with Virginia Symphony Orchestra. He has been an assistant director at Santa Fe Opera, Houston Grand Opera, Pittsburgh Opera, Florida Grand Opera and Glimmerglass Opera. Mr. Fisher was also the assistant director in Minnesota for the original Colin Graham production of *Madame Butterfly* in 2004, and directed the show when it was presented at Arizona Opera and Opera Theatre of Saint Louis. Once a stage manager, he has been in residence at Virginia Opera, Florentine Opera and Glimmerglass Opera. Other companies for which he has worked include Boston Lyric Opera, Amarillo Opera, Cleveland Opera, Tulsa Opera, Opera Pacific, New Orleans Opera and Opera Birmingham.



A. J. Glueckert

OFFICIAL REGISTRAR

Tenor A. J. Glueckert is a Minnesota Opera Resident Artist who recently sang the Kronprinz in *Silent Night* and Arturo in *Lucia di Lammermoor*. Previously, he has been seen as Dr. Caius in *Falstaff* at Utah Opera, where he has been a resident artist, and the Simpleton in *Boris Godunov* at Utah Festival Opera. Other roles include the Tambor-Major in *Wozzeck* and Sextus in Harrison's *Young Caesar* for Ensemble Parallèle, Wolfram in *Les contes d'Hoffmann* for Santa Fe Opera, Tybalt in *Roméo et Juliette* and Arturo in *Lucia* for San Francisco Lyric Opera, Le Remendado in *Carmen* for Festival Opera of Walnut Creek and Carl Magnus in *A Little Night Music* for SFCM Musical Theater Ensemble.

Mr. Glueckert performed several roles at his alma mater, the San Francisco Conservatory of Music, including Tamino in *Die Zauberflöte*, Dema in Cavalli's *L'Egisto*, the title role in *Orpheus in the Underworld*, Flute in *A Midsummer Night's Dream*, the Witch in *Hansel and Gretel* and Don Basilio/Don Curzio in *Le nozze di Figaro*. At the regional Met auditions, he won an encouragement award in 2011 and took second place in 2012.



For more biographical information about these artists, visit our website at mnoopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

The appearances of Kelly Kaduce, winner; Levi Hernandez, national finalist; Arturo Chacón-Cruz, John Robert Lindsey, Angela Mortellaro, Gabriel Preisser and Andrew Wilkowske, regional finalists; and Joseph Beutel and A. J. Glueckert, district finalists of the Metropolitan Opera National Council Auditions, are made possible through a Minnesota Opera Endowment Fund established for Artist Enhancement by Barbara White Bemis.



Levi Hernandez

SHARPLESS

With a velvety tone and a stage presence which exudes confidence and charm, baritone Levi Hernandez is gaining momentum as a sought-after artist on the operatic stage. *Opera News* declared of his debut with Lyric Opera of Chicago in *La Cenerentola*, "...Levi Hernandez's intelligent Dandini displayed a most impressive knack for subtle text-painting within a pristinely negotiated coloratura line."

Recently, the El Paso native sang Sharpless in *Madame Butterfly* at Houston Grand Opera, Virginia Opera, Lake George Opera and Cedar Rapids Opera, and he joined the rosters of San Francisco Opera and the Metropolitan Opera in productions of *Il trittico* and *La fanciulla del West*. Levi marked his European debut as Tomski in *Pique Dame* at the Komische Oper Berlin. Last summer, he sang Leporello in *Don Giovanni* at Opera Theatre of St. Louis and returned to Opera North as Dandini. In the 2011–2012 season, Levi sings Tobias Mill in *La cambiale di matrimonio* with Opera Omaha and Sharpless at Intermountain Opera Bozeman.



Brian Jagde

PINKERTON

Lyric tenor Brian Jagde is a break-through artist who will star in San Francisco Opera's *Tosca* in November 2012. Jagde made his tenor debuts singing Rodolfo in Puccini's *La bohème*, and the title role in Massenet's *Werther*. He performed Pinkerton in Virginia Opera's 2011 production of *Madama Butterfly* and Rodolfo for a production of *La bohème* at Maestro Lorin Maazel's Castleton Festival. In 2012, he makes Santa Fe Opera and Munich Philharmonic debuts, along with appearances in Minnesota, Intermountain Opera Bozeman, Fresno Grand Opera and Deutsche Oper Berlin.

Brian was a member of the Merola Opera Program, and now in his third year as a Fellow in San Francisco Opera's Adler Program, he has covered many leading roles and had mainstage appearances including Joe in *La fanciulla del West*, Il messaggero in *Aida*, Janek in Janáček's *Makropulos Case* and Vitellozzo in *Lucrezia Borgia*. Brian has performed with companies such as Syracuse Opera, Teatr Wielki Opera Poznan in Poland, Opera New Jersey, Virginia Opera, Chautauqua Opera and Des Moines Metro Opera.



Kelly Kaduce

CIO-CIO-SAN

Kelly Kaduce is a soprano with a warm and rich voice, stunning beauty and superb acting ability. For her creation of the title role in *Anna Karenina*, *Opera News* proclaimed her "an exceptional actress whose performance was as finely modulated dramatically as it was musically." For her Boston Lyric Opera debut in the title role of *Thaïs*, *Opera News* observed, "Kaduce sings with bell-like purity and silvery sweetness, and she suspends her legato with an effortless, sensual spin."

Kelly Kaduce's 2011–2012 season includes Nedda in *I pagliacci* with Arizona Opera and Cincinnati Opera; the title roles in *Madame Butterfly* with Portland Opera and *Rusalka* with Opéra de Montréal; and Patricia Nixon in *Nixon in China* with Eugene Opera. The 2012–2013 season includes Liù in *Turandot* at Minnesota Opera, where she has sung Rosasharn in *The Grapes of Wrath* and *Rusalka* (also with Opera Colorado). Other recent credits include Mimi in *La bohème* at Michigan Opera Theatre and Violetta in *La traviata* at Opera Tulsa.

Ms. Kaduce's appearance is generously sponsored by Jane and Ogden Confer.



Yunah Lee

CIO-CIO-SAN

Soprano Yunah Lee is thrilling audiences in the United States, Europe and Asia with her "handsomely colored full lyric sound" (*Opera News*) and "picture perfect" acting (*Berkshire Fine Arts*). Recent performances in the title role of *Madama Butterfly* were hailed in Germany as "a revelation ... [her] voice unites the girlish innocence and the wistful sensuality [of Cio-Cio-San]." (*Online Musik Magazin*).

In the past two years, she has sung Cio-Cio-San at Dallas Opera, Central City Opera, Kentucky Opera, New York City Opera, De Vlaamse Opera, Theater St. Gallen, Stadttheater Bern, Braunschweig, Opera Ireland, Boheme Opera, Opera Roanoke, Virginia Opera, Longview Opera, San Antonio Opera, Grand Rapids Opera, Duluth Festival and Lake George Opera.

This season, she sings the Countess for Kentucky Opera and Cio-Cio-San for Opera Carolina. Next season, she will sing the same role for Boston Lyric Opera and Pamina in *Die Zauberflöte* for Opera Carolina. She was last seen at Minnesota Opera as Liù in *Turandot*.



John Robert Lindsey

GORO

Colorado native tenor John Robert Lindsey is a recent graduate of the University of Colorado at Boulder, where he earned his Master of Music in vocal performance under the tutelage of Julie Simson. Past engagements include the Tenor Soloist in Handel's *Messiah*, Sam Polk in Carlisle Floyd's *Susannah*, the Stage Manager in Ned Rorem's *Our Town* and Don Ottavio in *Don Giovanni*. Mr. Lindsey was met with numerous successes in competitions recently. He was a regional finalist in the Metropolitan Opera National Council Auditions for the past two years, as well as taking third place in 2010 and first place in 2011 at the prestigious Denver Lyric Opera Guild competition.

For Minnesota Opera's 2011–2012 season, Mr. Lindsey appears as Jonathan Dale in *Silent Night*, Schmidt in *Werther*, Normanno in *Lucia di Lammermoor* and Goro in *Madame Butterfly*. He also sings a concert of *Carmen* highlights with the Mankato Symphony. Next season he returns as Ismaele in *Nabucco*, Hervey in *Anna Bolena* and Pang in *Turandot*.



Mark McCullough

ORIGINAL LIGHTING DESIGNER

Mark McCullough has illuminated the stages of the Metropolitan Opera, Teatro alla Scala, Teatro Real Madrid, Royal Opera House – Covent Garden, Opéra National du Rhin, Opera North, Dallas Opera and Opéra de Montréal, as well as productions with Glimmerglass Opera, San Francisco Opera (including the full *Ring* directed by Francesca Zambello), Lyric Opera of Chicago, New York City Opera, Dallas Opera and Seattle Opera. Broadway productions include *After Ms. Julie*; *The American Plan*; *Jesus Christ Superstar* (revival); and the upcoming new musical *Rebecca*. His creations have also been seen Off-Broadway and in regional theater companies nationwide. His international theater credits include the West End production of *Whistle Down the Wind* (Aldwych Theatre, London); the UK tour of *Jesus Christ Superstar*; numerous productions at the Royal Shakespeare Company and the Gate Theatre. Upcoming engagements include *La traviata* at the Bolshoi Theater (Russia) and *The Tales of Hoffmann* at the National Centre for the Performing Arts in Beijing.



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

The appearances of the Resident Artists are made possible, in part, by the Virginia L. Stringer Endowment Fund for the Minnesota Opera Resident Artist Program.



Angela Mortellaro

KATE PINKERTON

Angela Mortellaro returns to the Minnesota Opera's Resident Artist Program for a second season, singing the roles of Despina in *Così fan tutte*, Madeleine in *Silent Night*, Sophie in *Werther*, the title role in the Sunday cast of *Lucia di Lammermoor* and Kate Pinkerton in *Madame Butterfly*. Last season, she was seen as Amore in *Orpheus and Eurydice*, Clorinda in *Cinderella* and Annina in *La traviata*. Other roles include Gretel in *Hansel and Gretel* with both PORTOpera and Sarasota Opera; Edith in *The Pirates of Penzance* and Anna Gomez in *The Consul* as a Chautauqua Opera Apprentice Artist; and Sister Genovieffa in *Suor Angelica*, Sally in *Die Fledermaus* and Clorinda in *La Cenerentola* for Orlando Opera Company. The soprano also appeared as Clorinda for Aspen Opera Theatre as well as Frasquita in *Carmen* and internationally as Susanna in *Le nozze di Figaro* for Operafestival di Roma.

Ms. Mortellaro has a Master of Music degree in vocal performance from Rice University and a Bachelor of Music degree from the University of Wisconsin.



Neil Patel

SET DESIGNER

Neil Patel works in theater, opera, dance and film. He has designed *Oleanna*, *Sideman*, [title of show], *Night Mother*, *Wonderland* and *Ring of Fire* for Broadway. Off-Broadway, his credits include productions at Second Stage, Manhattan Theater Club, Roundabout Theatre Company, BAM, New York Theater Workshop, Vineyard Theater and Playwrights Horizon, having designed productions of *By the Way*, *Meet Vera Stark*, *This Beautiful City*, *The Beard of Avon*, *Living Out*, *Here Lies Jenny*, *Dinner with Friends*, *The Long Christmas Ride Home*, *Quills* and *The Grey Zone*. His regional work has been seen at the Guthrie Theater, The Kennedy Center, Center Theater Group, McCarter Theater, Arena Stage, Center Stage, Steppenwolf and Chicago Shakespeare, among many others. Opera credits include New York City Opera, Santa Fe Opera, Montreal Opera, Boston Lyric Opera, Florida Grand Opera, Opera Theater of St. Louis, Tokyo Nikikai Opera Theater, Houston Grand Opera, Lyric Opera of Chicago and Minnesota Opera (*Madame Butterfly*, *Orazi e Curiazi* and Donizetti's Tudor Trilogy).



Gabriel Preisser

PRINCE YAMADORI

Praised for his powerful voice and stage presence by the *Houston Chronicle*, baritone Gabriel Preisser was recently hailed for his "richly voiced" Albert in *Werther* and received rave reviews as Lt. Gordon in Kevin Puts' *Silent Night*, a role he will be reprising with the Opera Company of Philadelphia. He is truly comfortable on any stage and in a wide range of repertoire, having performed over 25 roles including Figaro in *Il barbiere di Siviglia*, Ottokar in *Der Freischütz*, Danilo in *The Merry Widow*, the title role in *Don Giovanni*, Papageno in *Die Zauberflöte*, Achille in *Giulio Cesare*, Ubalde in Lully's *Armide*, Pooh-bah in *The Mikado*, Mars in *Orpheus in the Underworld* and Larry Foreman in *The Cradle will Rock*. *Opera News* made note of his "beautifully sung and beautifully portrayed" Yamadori for Kentucky Opera's *Madama Butterfly* last fall, and his Masetto at Utah Opera "command[ed] the spotlight with vocal talent." Upcoming, he can be seen as Bob Baker in *Wonderful Town* with Skylark Opera, as Marullo in *Rigoletto* with the Minnesota Orchestra and as Baritone Soloist in Orff's *Carmina burana* with the Mississippi Valley Orchestra.



Mika Shigematsu

SUZUKI

A graduate of San Francisco Opera's prestigious Merola and Adler Programs, mezzo-soprano Mika Shigematsu made headlines when she sang Elvira in Bellini's *I puritani* for Boston Lyric Opera.

Past engagements include Rosina in *Il barbiere di Siviglia* for Boston Lyric Opera, San Francisco Opera, New National Theatre (Tokyo), Canadian Opera Company and Minnesota Opera; Suzuki in *Madama Butterfly* for Opéra National de Lyon, Boston Lyric Opera, Fort Worth Opera and Royal Albert Hall; Angelina in *La Cenerentola* for Opera Colorado and San Francisco Opera; the Madrigal Singer in Puccini's *Manon Lescaut* for Opéra National de Paris; Agnese in *Beatrice di Tenda* for a VARA Radio Orchestra broadcast from the Concertgebouw in Amsterdam; Charlotte in *Werther* for Teatro Carlo Felice and Boston Lyric Opera; Cherubino in *Le nozze di Figaro* for Seattle Opera; and Romeo in *I Capuleti ed i Montecchi* with TROS Radio 4 Orchestra in Hilversum, Netherlands.

Ms. Shigematsu's appearance is generously sponsored by Harvey T. McLain.



Clinton Smith

ASSISTANT CONDUCTOR

Clinton Smith returns to Minnesota Opera for a fourth season as assistant/cover conductor and chorusmaster after making his successful debut conducting a performance of *La traviata* last season. He has been the cover conductor and chorusmaster for productions of *Così fan tutte*, *Silent Night*, *Werther*, *Lucia di Lammermoor*, *Il trovatore*, *Die Entführung aus dem Serail*, *Faust*, *The Adventures of Pinocchio*, *Il barbiere di Siviglia*, *Les pêcheurs de perles*, *Casanova's Homecoming*, *Roberto Devereux*, *La bohème*, *Salome*, *Orfeo ed Euridice*, *La Cenerentola*, *Maria Stuarda*, *La traviata* and *Wuthering Heights* with The St. Paul Chamber Orchestra and the Minnesota Opera Orchestra.

This season, Clinton guest conducts the St. Cloud Symphony Orchestra, conducts Skylark Opera's production of *Mademoiselle Modiste* and coaches for the National University of Tainan, Taiwan and Ash Lawn Opera. Recently, he was assistant conductor for San Francisco Opera's Merola Program and Glimmerglass Opera, conducted *Madame Butterfly* for Hamline University and led a workshop of Kevin Puts' commissioned opera *Silent Night* for the New Works Initiative.



Victoria Vargas

SUZUKI

Mezzo-soprano Victoria Vargas' opera credits include Marcellina in *Le nozze di Figaro* for Ash Lawn Opera and Martina Arroyo's *Prelude to Performance*, the Witch in *Hansel and Gretel*, the title role in *Carmen* and Dorabella in *Così fan tutte* for Hillman Opera; Madame Armfeldt in *A Little Night Music* for Lyric Arts International; Miss Todd in *The Old Maid and the Thief* for Fredonia Opera Theater; and Euryclée in Fauré's *Pénélope*, and the Beggar and Mrs. Peachum in *The Beggar's Opera* at the Manhattan School of Music.

Ms. Vargas recently sang a concert of *Carmen* excerpts with the Mankato Symphony. She has been at both Sarasota and Chautauqua Operas, where she covered the role of Mamma Lucia in *Cavalleria rusticana*. At Chautauqua, she won the company's Guild Studio Artist and Apprentice Artist Awards, singing Laura in *Luisa Miller* and the Second Lady in *Die Zauberflöte*. She also won an encouragement award at the Met districts. For Minnesota Opera, she has appeared as Tisbe in *Cinderella*, Anna in *Mary Stuart*, Flora in *La traviata*, Nelly in *Wuthering Heights* and Alisa in *Lucia di Lammermoor*. She returns in the fall as Fenena in *Nabucco* and Smeton in *Anna Bolena*.



For more biographical information about these artists, visit our website at mnopera.org/season or go to get.neoreader.com on your smartphone and then snap this tag.

Scenery and costumes for this production are jointly owned by Minnesota Opera and Opera Theatre of St. Louis and were constructed at the Minnesota Opera shops.



Andrew Wilkowske
SHARPLESS

Andrew Wilkowske is one of the most versatile performers on the stage today. His Papageno in *The Magic Flute* “stole the show” according to the *Washington Post*, and was a “lusty-voiced fellow,” according to *Opera News*. Recent engagements include the premiere of Kirke Mechem’s *The Rivals* with Skylight Music Theatre and *L’elisir d’amore* with Utah Opera. Earlier this season, he created the role of Ponchel in the world premiere of Kevin Puts’ *Silent Night*, a role he will reprise with Opera Company of Philadelphia next season.

Mr. Wilkowske recently sang the title role in the critically acclaimed production of *The Emperor of Atlantis* with Boston Lyric Opera. He reprised the role of Noah in *The Grapes of Wrath* with the Collegiate Chorale at Carnegie Hall, a role he created for the world premiere in Minnesota, where he has recently been seen as Geppetto in Jonathan Dove’s *The Adventures of Pinocchio* and Henry Kissinger in *Nixon in China*. Future engagements include *Così fan tutte* with Intermountain Opera and *Albert Herring* with Florentine Opera.



David C. Woolard
COSTUME DESIGNER

David Woolard’s many Broadway credits include *Lysistrata Jones*, *West Side Story* directed by Arthur Laurents, Jane Fonda’s costumes for *33 Variations*, *Dividing the Estate*, *The Farnsworth Invention* by Aaron Sorkin, *Old Acquaintance*, *Ring of Fire*, *All Shook Up*, *700 Sundays* with Billy Crystal, *The Smell of the Kill* at the Helen Hayes Theater, *Bells Are Ringing*, *The Rocky Horror Show* (2001 Tony Award nomination, Hewes Award) at Circle in the Square Theater, among others. Opera credits include *Death and the Powers* at Opéra de Monte Carlo; *A Dream Play*, *Così fan tutte* and *Madame Mao* at Santa Fe Opera; *Gloriana* at Opera Theatre of St. Louis; *Madame Butterfly* and *Aida* at Minnesota Opera; *Così fan tutte* at San Francisco Opera; *Don Giovanni* at New York City Opera, Pittsburgh Opera and Opera Pacific; and *Sweeney Todd* at the Kennedy Center. He has designed for almost every major theater company in America, including *The Donkey Show* at ART, *A Midsummer Night’s Dream* at La Jolla Playhouse and *Romance* at Bay Street Theatre, and won a second Hewes Award for *The Orphan Home Cycle* at Signature Theatre in New York.

MINNESOTA OPERA ORCHESTRA

VIOLIN I

Allison Ostrander
Concertmaster
Julia Persitz
David Mickens
Judy Thon-Jones
Angela Waterman Hanson
Andrea Een
Giselle Hillyer
Lydia Miller
Troy Gardner

VIOLIN II

Laurie Petruconis
Elizabeth Decker
Stephan Orsak
Melinda Marshall
Margaret Humphrey
Huldah Niles
Alastair Brown
Miriam Moxness Griffiths

VIOLA

David Auerbach
Vivi Erickson
Laurel Browne
Susan Janda
Coca Bochonko
Justin Knoepfel

CELLO

Jim Jacobson
Sally Gibson Dorer
Rebecca Arons
Thomas Austin
Teresa Richardson
Kirsten Whitsen

BASS

John Michael Smith
Constance Martin
Jason C. Hagelle
Michael Watson

FLUTE

Michele Frisch
Eun Cho
Amy Morris
double piccolo

OBOE

Michael Dayton
Michal Rogalski

ENGLISH HORN

Mark Seerup

CLARINET

Johnny Teyssier
Nina Olsen

BASS CLARINET

Karrin Meffert-Nelson

BASSOON

Coreen Nordling
Laurie Hatcher Merz

HORN

Charles Hodgson
Neal Bolter
Rebecca Jyrkas
Lawrence Barnhart

TRUMPET

John G. Koopmann
Christopher Volpe
Martin Hodel

TROMBONE

Phillip Ostrander
John Tranter
David Stevens

TUBA

Ralph Hepola

TIMPANI

Kory Andry

PERCUSSION

Matthew Barber
Steve Kimball
Robert Adney

HARP

Min J. Kim

CHORUS

Beth Bayley
Nathan Bird
Karen Bushby
Joseph Clegg
Cecile Crozat Zawisza
John deCausmeaker
Jennifer Eckes
Andy Elfenbein
Peter Frenz
Carmelita Guse

Kathleen Humphrey
Ben Johnson
Richard Joseph
Marina Jurica
Patricia Kent
Katherine Kiefer
Hye Won Kim
Elizabeth Kohl
Michelle Liebl
Maggie Lofboom

Sandra Partridge
Steve Sandberg
Cathryn Schmidt
Robert Schmidt
Mark Thomas
Laura Trujillo
Taylor Van Den Burgh
Tricia Van Ee
Tracey Zavadil

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Christopher Bauleke, Ryan Lear, David Timm

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Chorus auditions for Minnesota Opera’s 50th Anniversary Season will be held May 2, 3, 4 and 5, 2012, at Minnesota Opera Center, 620 North First Street in Minneapolis.

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Minnesota Opera and Classical Minnesota Public Radio are pleased to announce the broadcasts of the 2011–2012 operas during Minnesota Opera's 50th season.

Così fan tutte | September 19, 2012



Lucia di Lammermoor | November 7, 2012



Silent Night | January 23, 2013



Werther | February 27, 2013



Madame Butterfly | April 10, 2013



Programming subject to change. Please visit mnoopera.org/mpr for updated information.

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AUDIENCE SPOTLIGHT: *LUCIA DI LAMMERMOOR*



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What a difference in perspective 11 years can make! I saw *Lucia di Lammermoor* at Minnesota Opera in 2001. I didn't like it. It was the first Donizetti opera I had heard – I had only heard Mozart and Puccini at that point. I recall being disappointed with the austere set, not realizing this helped focus attention on the singing and music. The beauty of it all was lost on me!

Seeing it again this season was like night and day. After being exposed to a variety of bel canto works here at Minnesota Opera over the past years, I was able to appreciate *Lucia di Lammermoor* on a much different level. Susanna Phillips has a powerful and precise voice, and her interpretation was confident and convincing. If I'd had the means, I would have attended every performance!

I've been very satisfied with the variety of opera available each season at Minnesota Opera. Eleven years ago, I might have told you that I was not a bel canto fan. The more I see and hear, however, the more I enjoy it. I'm very much looking forward to *Anna Bolena* next season!

– Thomas Bakken, Tempo Board Member

Win free tickets to next season's *Nabucco* if you share your own Minnesota Opera experience of this production with us and your story is chosen to be featured in a future Audience Spotlight. We'd love to hear from you! Learn more at mnopera.org/AudienceSpotlight.

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Official home of
Tempo Night Out + After Party
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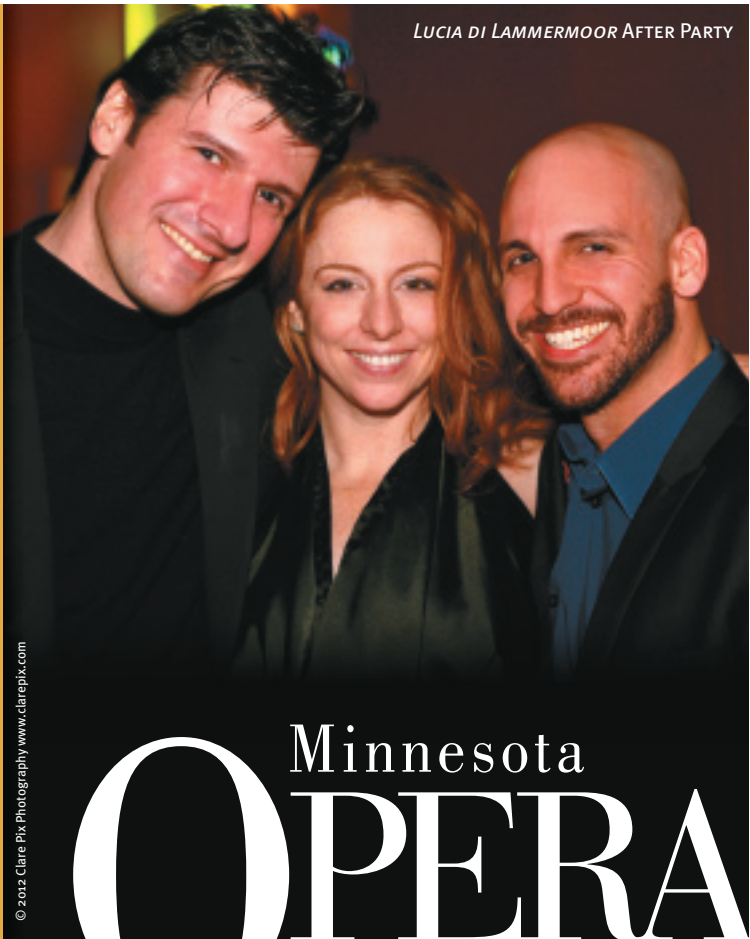


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Minnesota OPERA

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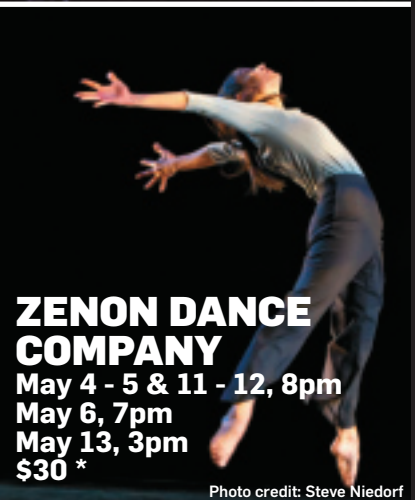
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The Giver



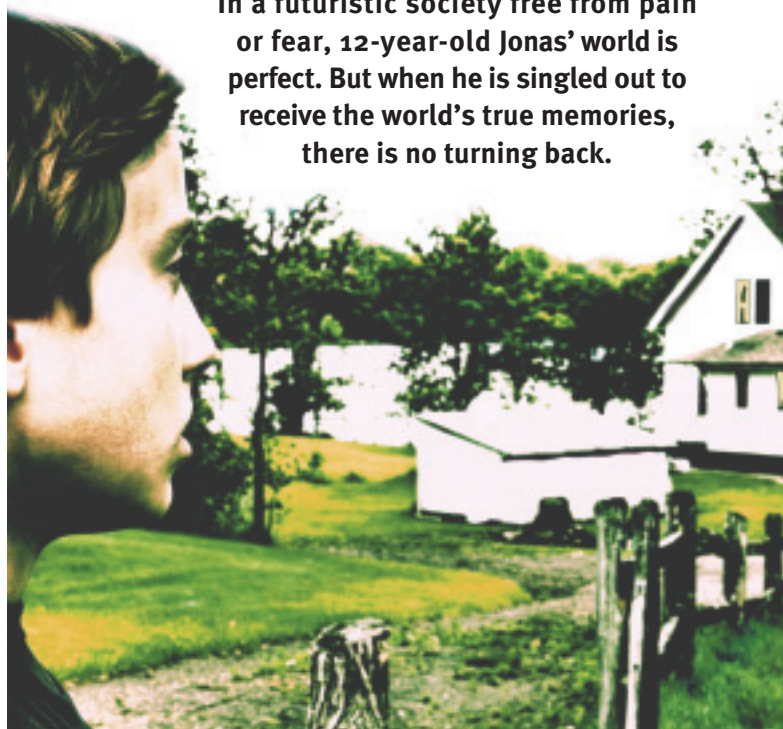
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Building Musical Bridges in St. Cloud

Thanks to the support from Xcel Energy Foundation, the Paramount Theatre and Visual Arts Center, St. Cloud Symphony and St. Cloud Area District 742, Minnesota Opera will take the *Through the Eyes and Ears of Mozart* program into seven local elementary schools. Visits to each individual school will culminate in a live performance for all six hundred 6th grade students at the historic Paramount Theater in downtown St. Cloud on April 5. The performance will include students from each of the participating schools. The students will share the stage with artists from Minnesota Opera, and St. Cloud Symphony members will provide musical accompaniment. The show will end with all students performing a chorus from *The Marriage of Figaro*. Minnesota Opera has arranged for the in-school residency, theater performance and bussing to be completely free to the participating schools.

Minnesota Opera will also be collaborating with St. Cloud Symphony on their "A Night at the Opera" concert on May 12 at Ritsche Auditorium. The concert will be conducted by Clinton Smith, guest conductor and Minnesota Opera Resident Artist, and will feature soloists from Minnesota Opera. Dr. Smith, Angie Keeton and former Resident Artist Rodolfo Nieto will also perform on the Orchestra's "Classics for Kids" concert on May 10. Repertoire will include "Four Sea Interludes" from *Peter Grimes*, Bizet's *Carmen Suite* No. 1, the overture to *The Barber of Seville*, the duet from *The Pearl Fishers* and other great musical moments from the operatic repertoire.

For ticket information on the May 12 SCSO concert please visit stcloudsymphony.com.

Additional support for artist-in-residency programs like this is generously supported by The Medtronic Foundation.



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Nalan Pichaska

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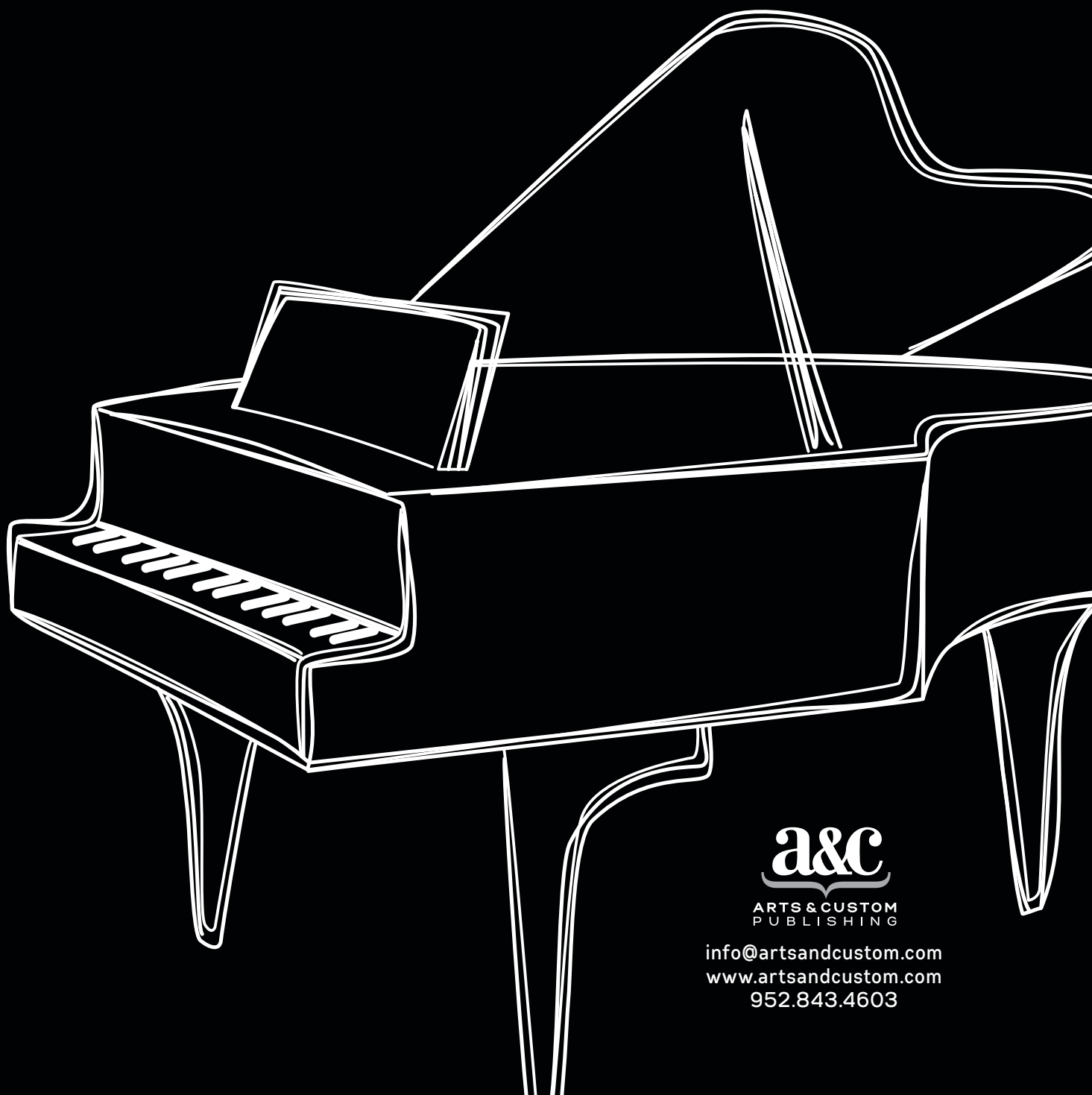
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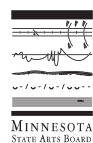
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